

The Classical Outlook

CONTINUING LATIN NOTES

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GAUL AND THE AMERICAN STUDENT

By NORMAN J. DEWITT
Western Reserve University

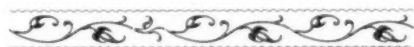
OUR IMPRESSION of the Gauls is based largely upon accounts given by Greek tourists or geographers, one of whom Caesar appears to have followed in the sections on Gaul and Germany in Book VI of the *Gallic War*. This means that we regard the Gauls through the eyes of the Greek or Roman observer. Obviously such a picture cannot be fair. The Greek tourist was much like the cultured British or French visitor who came to these shores a century ago. He was a representative of an old and highly cultivated society reporting upon another society that was much less sophisticated.

The parallel between the treatment received by Gauls and by Americans at the hands of foreign writers becomes more attractive as we examine it. Those who have read the descriptions of the Gauls in Diodorus and Strabo—both of whom borrowed, apparently, from the writings of Posidonius, a Greek tourist—and the description of this country as it looked to Charles Dickens a century ago in his *American Notes*, will be impressed by the similarity in their points of view: that of tolerant interest in the doings of amiable, but after all, rather impossible persons.

I may enlarge upon this theme by producing here a description of the Gauls, a composite picture of what we know of them from ancient authors and from inferences based upon literary and archaeological sources. I suggest that it bears some not altogether frivolous resemblances to what might be a composite description of ourselves, based without more than pardonable exaggerations upon the impressions of cultivated British observers from Dickens down to E. M. Delafield's *Provincial Lady in America*, and by no means omitting the humorous weekly, *Punch*:

"They (Gauls: Americans) were leaders in the manufacture of wheeled vehicles: in agriculture they led in the introduction of labor-saving devices for large-scale farming; they were fond of travel and had inns which provided room and meals for a stated sum along their main highways; they had spread a uniform culture over a wider area than any people of their time; they liked to gossip and to talk politics; they interviewed all strangers

eagerly for the latest news; they were the best mechanics of their day; their chief god was Mercury; the less said about their artistic taste the better; they specialized in the manufacture of cheap articles for the mass market; they were hot-tempered; they were firm supporters of liberal education; they were quick to resent injustice



The CYPRESSES OF PROVENCE

By FRANCES REUBELT
Tulsa, Oklahoma

By broken shrine, where sun-lit roads advance,

By crumbling arch or column fallen low,
There loom the cypresses, long row on row,

Where Rome once wrought and ruled in ancient France.

If Gaul's brown soil be sleeping in a trance,

Or with cold, icy breath the Mistral blow,
The cypresses their plumes wave to and fro,

Enchantment breathing over old Provence.

Funereal, mysterious is their spell.

Forever mourning for the ages gone,

They would the careless, heedless traveler tell

The marvels and the grandeurs they have known.

And lifting sable fronds against the sky,

Above Rome's glorious Past they sob and sigh.



on their own behalf and on behalf of others: they were hospitable and kindly; their native beverage was beer, but they preferred imported drink, which they were inclined to use somewhat immoderately; they wore trousers and handle-bar moustaches; their meals were hearty and so were their table-manners. . . ."

It might be added that in the ancient world the Gauls had a bad reputation: they were regarded as unscrupulous barbarians whose chief occupation was war. This was even less true, perhaps, than the

popular belief today that the French are rather naughty people, or that the natives of Rio de Janeiro are addicted to wearing sashes and doing the rumba all over the place.

An ancient philosopher—Xenophanes—once remarked, that men tend to create their gods in their own image. It is significant that the god whom the Gauls chiefly revered was not Mars, but Mercury. "There are many representations of him," wrote Caesar. "The Gauls believe him to be the discoverer of all arts and crafts, and their guide on all roads and journeys; they believe him to have great influence in the making of money and in business transactions." This suggests that the typical Gaul was not a warrior, but a composite of mechanic, manufacturer, merchant, and traveller, and, like Mercury, quite a resourceful fellow.

The technical resourcefulness of the Gauls is well attested. Caesar twice remarked on the agility with which the Gauls took over the siege techniques of his engineers, both offensive and defensive. It was the quick adaptation of motifs from Greek vase painting that led to the formation of the style of the art of La Tène by which the material remains of Celtic civilization are identified. The Gauls soon learned to mint coins, taking over the designs of Greek issues. In the manufacture of carts and wagons the Gauls had no equals. Striking evidence of this is to be found in the number of words in Latin for vehicles which were borrowed from the Gauls with whom the Romans came in contact in Italy.

In the early Roman period in Gaul, Gallic potters took over the technique of manufacturing cheap domestic ware for the mass market; they quickly drove the Italian article out of the Gallic market, and even offered Italian shops stiff competition in Italy. At the same time Gallic weavers began to produce fabrics that supplied the poor of Italian cities with inexpensive clothing, the ancient equivalent of overalls.

Gallic artisans had at their disposal a surprisingly full range of tools, some of which would not have looked out of place in the tool-kit of a hundred years ago. Pliny spoke of a special bit or auger, the *terebra Gallica*, used in carpentry.

A special Gallic skill showed itself in the enamelling of metal, a process invented, apparently, to supply the demand for lustrous ornaments after the conquests of

DERIVATIVE DEMONS

POSE. Some of the most serious pitfalls in etymology are found in connection with the apparently innocent "-pose's." In meaning, of course, the "-pose's" are indistinguishably fused with the "-pone's," "-pound's," and "-posit's." But in origin, how different!

All the "-pose's" come from the Late Latin *posare*, from *pausare*, from Latin *pausa*, from Greek *pau-sis*, from *pauo*, "cause to stop." On the contrary, the "-pone's" and "-posit's," some "-pound's" and "-post's," even "-pos" in *apropos*, come from *ponere*, *positus*, "put" or "place," as everyone knows. The extraordinary confusion of meaning is due to the Old French, which substituted *posare* for *ponere* almost universally, just as it substituted *usare* for *uti*, and many other first conjugation derivatives of the perfect participle for the classical forms. Even *pono* itself is a compound, for *po-sino*; the participle *po-situs* clearly shows its origin from *situs*.

In making the general statement that all the "-pose's" come from *posare*, we must not fail to note that the fourth edition of Skeat's *Etymological Dictionary* states that the noun *purpose* and its derivatives come from *ponere*. This, however, seems disproved by citations in the *Oxford New English Dictionary*; and Weekley's *A Concise Etymological Dictionary of Modern English* indicates Old French *porpos*, from *porposer*, as the origin of English *purpose*, and adds the cross reference, "See *pose*."

—Samuel J. Pease
State Teachers College,
Pittsburg, Kansas

Alexander had opened up the routes to the East by which Mediterranean coral was drained off from the European market. The metal-workers of Alesia—which was a busy industrial town, although Caesar neglected to inform us of this fact—had developed secret processes for the plating of silver and tin upon other metals.

The Gallic farmer was equally resourceful. The implements he used were not improved upon to any extent until the modern industrial era, and in some regions he had learned how to use mineral in addition to organic fertilizers. Phosphates were used to increase fertility, and lime (in the form of chalk) was added to

counteract the acidity of some soils and to break up heavy clays. Gallic implements were designed, like the American counterparts, for large fields. The Gallic plow had a coulter, a knife-like projection in front of the plow-share to cut through heavier soils, and it was supported on wheels. It was a great improvement on the old *aratrum* used in Italy. In harvesting the Gauls used, and had perhaps developed, the scythe, in contrast to the sickle which was used in Mediterranean countries. They no doubt used the cradle, which was attached to the scythe, to deposit the grain in even rows or piles.

The scythe and cradle were used in America until Cyrus McCormick invented the mechanical reaper, which was followed by the self-binder, and, in the last decade, by the harvester-combine, which reaps and threshes all at the same time. But even the Gauls had attempted to improve on the scythe and cradle. In Raetia, Pliny tells us, they had invented a harvesting device pushed by oxen. It was as if a large horizontal comb were pushed across the field. The stalks slipped between the teeth and fell into a bin or hopper. Curiously enough, this same device was invented again in the last century, and was used in Australia and to some extent in our own West. It was called a "stripper."

But there is an even wider parallel between the American and the Gallic scene. In the cultural sense, the American and the Gaul were both provincials; they both lived on the frontier. The American frontier was provincial to the more settled East and to Europe. The Gallic frontier was provincial to the civilization of Greece and Rome. The American and the Gaul occupied the same relative position with reference to the dominant civilization of the time. The American had voluntarily retired from civilization in order to open up and to exploit the forest and prairie; he was to advance rapidly back to the level from which he had withdrawn. The Gaul, on the other hand, was at a point equally between civilization and barbarism, but he had advanced to that point by his own efforts and was to advance to the higher level of Graeco-Roman civilization. In the progress of the Gaul to this level, Caesar's conquest was only an incident; it hastened, but did not initiate, the process.

One might add, by way of conclusion, that the American student is perhaps best qualified to interpret the civilization of the Gauls, for he is in a position to understand the ancient frontier of continental western Europe out of the still lingering memories of his own history. And apart from the terms in which we may define concrete similarities, something of the same spirit seems to pervade all the frontiers in our cultural tradition, from the days of the Homeric heroes to Paul Bunyan and his Blue Ox. There is the same lack of

feeling for proportion, a failure to observe the principles of *meden agan*, the Golden Mean. This disdain for the mean seems to flourish in societies which are in their youth and which have not yet acquired the temperate wisdom of maturity. It was this exuberance, in particular, which seems to have impressed Posidonius and Caesar and Dickens alike.



THE COMMITTEE ON PUBLIC RELATIONS

By CLYDE MURLEY
Northwestern University

(Note: One of the most important of all of the committees of the American Classical League at the present time is the one devoted to public relations. Friends of the classics are invited to read Professor Murley's report of its activities with care, and to lend him all possible cooperation. The paragraph numbered 7 is particularly recommended to the attention of teachers in the field.)

A COMMITTEE on national publicity for the classics was projected some months ago by President Ullman of the American Classical League, who appointed this present writer as chairman and outlined certain policies. The purpose of the committee was to be to supply matter in the public press designed to interest readers assumed to be actually or potentially friendly, rather than to engage in controversy. The chairman has gradually formed a committee, consisting of Lester K. Born (of Washington, D. C.), Norman J. DeWitt (of Western Reserve University), Willis A. Ellis (of the Chicago Daily News), A. E. Gordon (of the University of California), and Harold R. Jolliffe (of Ohio University).

Correspondence and meetings have already established some lines of procedure:

1. Attention has been given to publicity for papers presented at classical meetings—especially to the less technical papers, and to the less technical parts of others. Prior to the meeting of the American Philological Association and the Archaeological Institute of America at Baltimore in December, abstracts of most of the papers were supplied to the chairman by the secretary of the Philological Association, Professor L. R. Shero. This material was studied, and condensations of it, together with programs, were furnished in advance to the press in Baltimore and to some extent in Washington, Philadelphia, and New York. The chairman cooperated with press representatives at Baltimore. By arrangement with Professor Gertrude Smith, president of the Classical Association of the Middle West and South, Dr. DeWitt is to handle the Indianapolis meeting of that association in the spring. The importance of having copies or abstracts of papers available well in advance cannot be over-stated.

2. The editor of the *Classical Journal* has agreed, at the suggestion of Miss Emily Davis of Science Service, Washington, D.

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ASSOCIATE EDITOR: W. L. CARR, Teachers College, Columbia University

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C.. to supply her with previews of each issue as long as possible before publication, since excerpts she might make in advance of publication are more acceptable for news purposes. Science journals are already doing this, and other classical publications will doubtless be glad to follow the same course. In this way stories in which things ancient are linked to items of immediately current news, and also popular articles on classical themes of less transient interest, can find their way into newspapers throughout the land.

3. Miss Davis, who met with the committee at Baltimore and has been most generous and helpful, has supplied the chairman with a list of newspapers especially receptive to more serious material and cultural topics, and also a list of their writers organized as the National Association of Science Writers, who might work up some of our material for the press. It has been suggested further that editorial writers, being under the constant necessity of producing a series of articles, are more apt than news-writers to be short of copy and open to suggestion. It is hoped that some of our classicists may have tactful approach to editorial writers in various parts of the country.

4. The newspaper world being quite different from the classical, the zeal of classicists can stand some direction. Professor Harold R. Jolliffe, late of the Toronto Star, has agreed to offer practical suggestions, in a paper to be read before the April meeting of the Classical Association of the Middle West and South, as to what is apt to be acceptable to the press, and when, where, and how it should be presented. This paper should be of great help to teachers disposed to work through local papers.

5. The dean of a school of journalism has advised the use of news syndicates, and the head of such a syndicate has recommended to the chairman the formation of a classical writers' bureau. In an informal way lists of subjects, paired with the names of scholars competent and willing to write on each, could be supplied to

syndicates or individual journals, and the latter would indicate the kind of thing they could use, so increasing the likelihood of acceptance. If we may optimistically expect that some honorarium would occasionally accrue, it would seem fair that the committee or bureau should receive a small commission so as to be self-supporting. At present the American Classical League has made a modest appropriation to meet the expenses of the committee.

6. The committee urges that attention be given by classicists to publicity in college papers and alumni magazines, and that college and university publicity departments be utilized locally, where conditions permit it to be done tactfully.

7. Finally, we urgently ask that classicists everywhere send to the chairman clippings showing results in any of the lines indicated. These will serve the chairman and also the president of the American Classical League for their information, and then be passed on to the Service Bureau for Classical Teachers, where they will be available later for exhibits in schools and libraries.

Naturally the committee does not assume or desire to curtail independent publicity activities of teachers, but only to encourage and direct as far as it is able. Certainly there is an abundance of material the publication of which would be beneficial to the public as well as to our cause.

This report is published so as to acquaint our readers with the existence and purpose of the committee, and so that communications of members of the committee with individual classicists will be properly understood and motivated. We wish also to request your forbearance in case journalistic exigency should, without actually misrepresenting an author's words, somewhat change their emphasis.



"Latin should be made the foundation not only for the study of English, but for the study of all the Romance languages."—E. V. Acosta, Professor of Spanish, University of North Dakota.

VOX MAGISTRI

This department is designed as a clearing-house of ideas for classroom teachers. Teachers of Latin and Greek are invited to send in any ideas, suggestions, or teaching devices which they have found to be helpful.

DEFINITIONS OF TERMS

Miss Mildred Dean, supervisor of Latin in Washington, D. C., writes:

THE DISCUSSIONS of Latin teachers looking towards the improvement of their work are stimulating as well as interesting. At the present stage it seems that we need some agreement on the terms we are using. We cannot decide upon the merits of the 'functional approach' until we are talking about the same thing when we use the words. 'Scholarship' also seems to need definition, certainly as it applies to the beginners' class.

"If scholarship is a real quality (and every Latin teacher believes it is), it exists in some observable quantity at every stage in the learning of Latin. *The Shorter Oxford English Dictionary* says of scholarship, 'especially proficiency in the Greek and Latin languages and their literature.' The great leader in a university would say that the thoroughness and exactness and breadth of his knowledge and skill were the measures of his proficiency. The high school teacher would say that the thoroughness and exactness of his knowledge of classical Latin and his ability to write it were the marks of his proficiency. The pupil who has studied only three weeks should base his claim to scholarship on the same grounds. 'Proficiency' for him means understanding thoroughly and exactly what he has been studying, and being able to translate the forms on which he has been working from Latin to English and vice versa with perfect comprehension and ease.

"In the upper stages of our scholarship we measure by what people can do on their level; we must evidently measure the beginner by the same criterion. What can he do in translating from Latin to English the forms he has studied? What can he write in Latin using those forms?

"Other teachers will undoubtedly prefer other measures of scholarship. The important thing is that we should know what is the exact meaning of the terms used by people discussing the idea. We should hear every point of view thoroughly explained.

"Another term on which we should try to come to some agreed definition is 'learning.' Are we to accept something as 'learned' one day because it is recited, even though it may be forgotten a day or two later because it is only half understood? Or must we adopt a longer view of 'learning,' one which says that when learning

has taken place there is some permanent change in a habit, an attitude, or a belief? Such a definition would require us, for instance, to practice on direct objects and predicate nominatives, until our pupils never failed to distinguish them in writing their own sentences, and never mistook either for the other. Which definition of 'learning' will make for the most real, the most enduring scholarship in our classes?"

MORE CLASSICAL CARTOONS

Readers who enjoyed the account of the cartoon "The Greeks Have a Word for It," in THE CLASSICAL OUTLOOK for February (p. 48), will be interested to learn that the story of Leonidas and the Persian king there mentioned is from Plutarch, *Moralia*, 225 C (*Apophthegmata Laconica*, No. 11 under Leonidas). When Xerxes wrote to Leonidas "Send us your arms," says Plutarch, Leonidas replied "Molon labe!—Come and get them!" Mr. George P. Black, of Victoria, B. C., who sent us the cartoon and later the Plutarch reference, has sent another cartoon from the Vancouver Daily Province. Entitled "He Thought It Was Still Life," it portrays Greek warriors coming to life and walking off the side of a Greek vase to repel a burglar who is reaching up to seize it. Newspapers are rich in similar cartoons these days, and the wise teacher will make much use of them for the bulletin board.

"XMAS" IN MARCH

Mr. William H. Marnell, of the Public Latin School, Boston, Mass., writes:

"In the course of L. B. L.'s interesting note on the form 'Xmas' in the December CLASSICAL OUTLOOK, there is this statement: 'The -mas is from Latin *missa*, meaning a mass or a religious celebration.' Father Donnelly, in defining in the January issue the derived sense in which *missa* is used in the second element of *Christmas*, remarks, 'The change from *missa* to *mass*, of *i* to *a*, is strange.' The change is to be explained by the fact that Modern English *mass*, like French *messe* and Italian *missa*, is derived from Vulgar Latin *missa*, and not written Latin *missa*. Spanish *missa* and Portuguese *missa* derive from the literary word. A similar divergence is observable in Teutonic, Modern Dutch *mis* contrasting with Modern German *messe*, Swedish *missa*, and Danish *messe*. In Old English the word appears as *maesse*, but in Kentish and Mercian as *messe*—cf. Baeda's *History* (trans. ca. 900) and the *Ancren Riwe* (ca. 1225). The earliest instance in the *New English Dictionary* of the modern spelling is from *Vices and Virtues* (ca. 1200). Old English *ae* became *a* throughout England in the early part of the twelfth century, though the *ae* spelling was retained until a much later date. In Kent, however, the *e* sound persisted, and is retained to the present day."

IN DEO SPERAMUS

By JOHN F. GUMMERE

William Penn Charter School, Philadelphia, Pa.

SOME TIME AGO a popular article in the Providence Sunday Journal appeared in which Mr. Stanton P. Nickerson, Director of the Brown University News Bureau, wrote about the motto of the University. "In Deo Speramus." It appears that the motto is an adaptation of "In Te. Domine. Speramus," the motto of the "Colony of Rhode Island and Providence Plantations," dating back to 1715. It later was translated as "In God We Hope" (1776). This motto was copied for Brown University. It is entirely likely that it was familiar to

CONTEST CLOSING

Teachers are reminded that the Verse-Writing Contest will close this year on March 15. Any high school or college student may enter the contest, provided he is *this year* studying Latin, Greek, or classical civilization under a teacher who is a member of the American Classical League. Original poems only (not translations from ancient authors), which have not been previously published in any form, are eligible. The verse may be in English, Latin, or Greek; the theme must be drawn from classical literature or classical antiquity, in the broadest sense of the term. A statement of the rules in full, and of prizes to be awarded, may be found in THE CLASSICAL OUTLOOK for October, 1940 (xviii, p. 3).—L.B.L.

Salmon P. Chase, Secretary of the United States Treasury under Lincoln, whose daughter married Governor William Sprague of Rhode Island; also, that it inspired the now-familiar "In God We Trust." Two-cent bronze pieces, issued by authority of an act of Congress dated April 22, 1864, were the first coins to carry this motto.

It should be observed that "In Deo Speramus" may properly be translated "In God We Trust," but not "We trust in God," as it is usually thought to mean. "We Trust in God" would be in Latin something like "Deum Speramus" or "Deo Confidimus." "In God We Trust" as a translation of "In Deo Speramus" must be taken, therefore, to mean something a bit different, i. e., "being on the Lord's side," or "having faith in God, we have hope."

DRAMATIZING VOCABULARY BUILDING

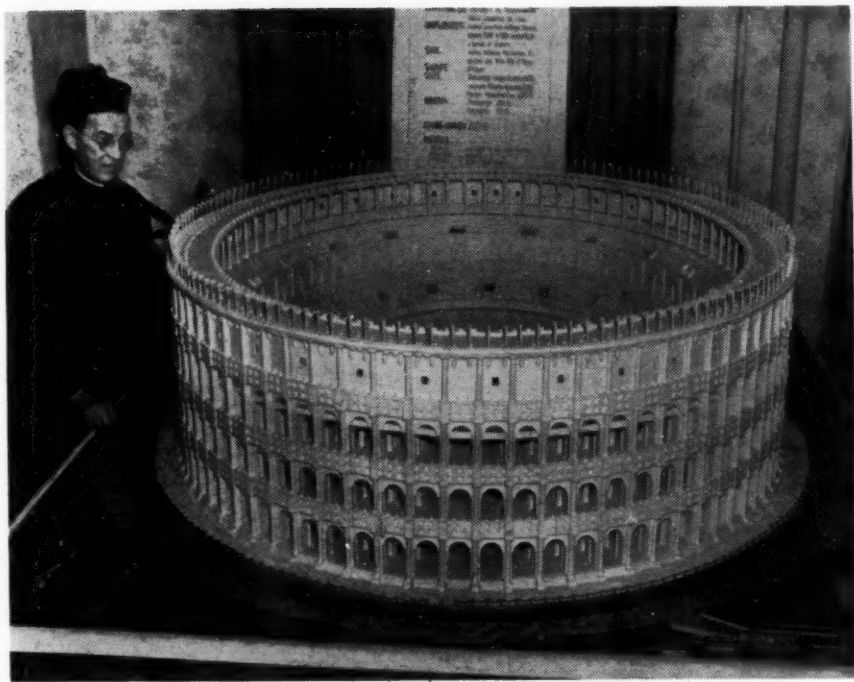
By W. L. CARR

Teachers College, Columbia University

MOST TEACHERS of Latin recognize the value of objective presentation as an aid to learning the meaning of Latin nouns, verbs, and adjectives of certain types. Furthermore, most teachers make constant use of etymological relations in teaching new vocabulary. I should like to suggest a way of combining these two methods by what I sometimes call "dramatizing word building." For example, the series *equus*, *eques*, *equitare*, and *equitatus* (the collective noun) can be represented by (1) a chair, (2) a boy astride the chair, (3) the boy's "galloping" of the chair, and (4) a group of such "rough riders." Of course, the verbal noun *equitatus* logically comes between the verb *equitare* and the collective noun *equitatus*, and this fact should be brought out in the discussion of the series. The point is that the inner relationship among these Latin words is more clearly seen and more easily remembered when attention is called not only to the constant element *equ(i)-* and to the formative suffix involved but also to the one basic element which the chair represents throughout. Besides, the learner is not so likely to be confused by the variant element found in the stock English equivalent of "horse" for *equus*, but "cavalry" for *equitatus*. Whenever *eques* takes on its transferred meaning, for example in Cicero, the financial, social, and political status of an *eques* in the later Republic could be indicated by a clever impersonation of the early Roman ancestor who was rich enough to provide and equip a horse for military service. Obviously the series *pes*, *pedes*, *peditare*, and *peditatus* could be similarly dramatized.

How *proficiscor* came to mean "set out" can easily be shown by etymological analysis: *pro-* ("forward") + *fic-* ("make") + *-sc-* (inceptive element) + *-or* (middle or reflexive first person ending) = "I make myself begin to go forward." However, a physical demonstration of these elements adds vividness to the presentation, and the pupil is much less likely ever to confuse *proficiscor* or the related verbal noun *profectio* with the journey or the arrival which may or may not follow the mere "setting out."

Something like what we can assume was the original vividness of many prepositional compounds can be restored to pupils by a physical demonstration; e. g., in *aggredior*, *egredior*, *ingredior*; *accurro*, *incurro*, *occurro*; *oppugno*, *expugno*, *propugno*, *repugno*; *accido*, *incido*; *advenio*, *invenio*, *intervenio*; *abduco*, *induco*, *tra(ns)duco*, *produco*, *reduco*; *a(d)sto*, *obsto*, *insto*, *praesto*, *resto*; *praesideo*, *obsideo*; *averto*, *adverto*.



Courtesy of the Canisius College "Griffin"

FATHER GUENTHER AND HIS MODEL OF THE COLOSSEUM

AN ODD HOBBY

Rev. Anthony M. Guenther, S. J., professor of Classics at Canisius College, Buffalo, N. Y., has an unusual hobby—the making of wooden models of famous Greek and Roman buildings. The son of a cabinet-maker, he comes naturally by his enthusiasm. In fact, he still uses some of his father's own tools; one hammer, twenty-six years old, bears the original handle.

Something over a year ago, the Baltimore Museum of Art featured an exhibit of Father Guenther's work. Included in it were a Roman camp with gateway and tower, a Greek theater, and a replica of Caesar's bridge over the Rhine—all done with meticulous accuracy, to scale. Later Father Guenther made a replica of the Parthenon 65 inches long and 30 inches wide. With a gear die which he himself had devised, he corrugated $\frac{3}{4}$ -inch strips of copper weather-stripping to duplicate the tiled roof.

The masterpiece of the priest's collection, however, is a model of the Colosseum, which represents nine months of painstaking work. On a scale of $\frac{3}{8}$ inch to one foot, the model is $6\frac{1}{2}$ feet long, $5\frac{1}{2}$ feet wide, and 22 inches high. It contains more than 50,000 pieces of wood. There are 80 foundation pieces, containing about 4800 parts. There are four entablatures, in which are 3600 pieces, including 560 collar buttons! There are 64 stairways, 320 pillars, and 80 blocks supporting pillars.

Father Guenther has given numerous talks on the Roman amphitheatre, using his replica of the Colosseum for illustra-

tive purposes. Needless to say, his audiences find the model far more illuminating than pictures or slides.

The models have aroused great interest not only in Buffalo and Baltimore, but in various parts of the East. We are not surprised to hear that several of Father Guenther's students have already been seized with the ambition to "go and do likewise." Such a hobby might prove an instructive and satisfying one for many of the boys now studying Latin in our schools.

—L. B. L.



A ROMAN BALLISTA

The Service Bureau has been fortunate in securing the plans and instructions for the construction of the model of a Roman ballista which is displayed in its quarters. This large working model, over three feet in length, was made several years ago by a study group working under the direction of Professor C. J. Kraemer of New York University. The plans, complete to the smallest detail, have now been reproduced by the Service Bureau. The price of plans, including detailed instruction sheets, is \$1.00.

These plans were drawn by professional draftsmen and therefore *must* be followed by someone with sufficient technical knowledge to interpret them correctly. Most teachers may have at least one student who has had such training, or they can secure the cooperation of the manual training instructor, particularly in a school which has a well equipped shop. The model, if constructed accurately, will actually shoot arrows several yards.

A NEW APPROACH TO AN OLD SUBJECT

A Condensation of a Paper
By MIRIAM J. BULGER and JAMES B. FISHER
Andrew W. Mellon Junior High School
Mount Lebanon, Pittsburgh, Pa.

WHEN THE SCHOOL authorities in Mount Lebanon, following the recommendations of the State Department of Education, removed Latin from the ninth grade of its new Andrew W. Mellon Junior High School and introduced in its place a course to be called "Language Backgrounds," the two writers of this paper, while fully appreciative of the confidence placed in us, also felt heavily the responsibility which the introduction of such a novel course involved. One of us, at least, embarked upon the project with an open mind; the other, feeling that any concession to it was disloyalty to Latin, in which he thoroughly believed, was hostile from the start. Both were more than dubious as to the results. We believed (and one of us hoped) that opposition would develop from those who wished their children to study the same subjects as they themselves had taken; and we were somewhat discouraged by the knowledge that courses similar to the one we were to teach had failed elsewhere.

However, we were greatly strengthened for the ordeal by two factors: first, by the many helpful suggestions and kindly encouragement given by Mr. H. V. Herlinger, our superintendent, and by Mr. Ralph D. Horsman, our principal; and, second, by the fact that a course in the Teaching of General Language was to be given at a near-by summer school.

We then prepared a syllabus which explained the reasons for the change in the curriculum and outlined briefly the general content of the proposed new course, "Language Backgrounds," and sent it to the parents of the 8A students. We awaited the outcome in grim silence. To the surprise of both (and the confounding of one of us!) the announcement evoked the greatest enthusiasm among the parents, many of whom expressed the opinion that just such a course had long been a crying need in the junior high school! Others agreed with the "old fogey" who wanted things left "as is;" these, however, were a definite minority. *Alea iacta erat!*

We attended the summer school referred to above, and there received an outline of a general language course which we have attempted to follow and elaborate this present school year. We now believe (yes, even the "old fogey") that such a course has been a worth-while experiment and has very definite possibilities.

The writers hope that they have given their students a background of the history of human speech; that the work in etymology has made them more aware of the

composition of their own language; that the course has shown them the points of similarity in grammar which exist in the various languages, ancient and modern, that are taught in the high school; and that by means of the actual training in the several languages taught in the second semester, the course, by acting as a good prognosis of language ability, has been of benefit in helping the students to choose the foreign language or languages in which they are most apt to succeed.

Our experiment is offered to other schools in the sincere hope that it may be of some little benefit to those which are engaged in a similar work, or to those which are contemplating a change similar to that which has occurred in our school system.

The work outlined below was covered during the first semester of the ninth grade:

LANGUAGE BACKGROUNDS

I. The Etymology of Common and Proper Nouns.

1. The students found the derivation of their own given and surnames.

2. The students looked up in dictionaries and special reference books the etymology of the names of states, months, and the days of the week.

3. The attention of the students was directed to the fact that foreign languages are used in the naming of new products and inventions, and were encouraged to bring in examples found in their own reading.

4. From 1, 2, and 3, a representative list of the languages noted was compiled by each student for future reference.

II. The Families of Languages.

1. Students were made familiar with the twelve great families of languages under which all human speech has been classified, with special emphasis on the Indo-European family as being the one most closely connected with our own civilization.

2. On a world outline map the students located the areas in which the languages from their etymological lists (see I, 4) are spoken. Each student devised his own color key for the various families of languages.

III. Numerology.

The history of numbers as symbols used by man was traced from its earliest beginnings until the present time.

1. Special emphasis was placed on Roman numerals.

2. Exercises in transposing from Arabic to Roman numerals and vice versa were used.

3. The uses of Roman numerals in the present-day world were stressed.

IV. The History of Letters.

1. The origin of human speech was discussed. Students were made aware of

the differences between spoken and written language.

2. The various modern alphabets were traced to their beginnings. Pictographs, hieroglyphics, and Babylonian cuneiform writing were used as illustrative material.

3. Students were introduced to Braille, the Morse Code, and shorthand as alphabetic forms of human communication.

4. The history of writing materials was studied.

5. The Greek alphabet was studied in detail as the one from which our own has derived.

6. At this point the students completed their world language map.

V. The Early History of the English Language and Its Component Parts.

1. Lectures were given and reference books were carefully perused.

2. The dual character of the English vocabulary was illustrated by having students prepare a list of synonyms, one of each pair having been drawn from the Anglo-Saxon element in our language and the other from the Latin. This acted as a stimulus for the enrichment of their vocabularies.

VI. Morphology and Syntax.

1. The etymology of the names of the parts of speech was studied.

2. A test was given to act as a prognosis of the students' weaknesses in grammar.

3. The rest of the course was designed to eliminate the weaknesses discovered by means of the preceding test.

4. Throughout the work in grammar, the classes were given and used the terminology which applies to all foreign language study.

5. Exercises to develop the concepts of number, case, tense, and voice in the minds of the students were used intensively.

For the second semester of the course, trial lessons were given in Latin (six weeks), German (four weeks), French (four weeks), and Italian (four weeks). The direct method of approach was used in all the modern languages, and similar and contrasting features of the various languages were pointed out continuously. Along with actual study of the languages, much time was devoted to the cultural and historical backgrounds of the languages and the people who speak them.

The writers have found that one of the main results of the entire course has been a broader attitude on the part of the students toward the whole field of foreign language study. To observe the students, as a result of their training in one semester of "Language Backgrounds," approach the study of a modern foreign language in the second semester with no bias for or against it merely because of the political situation in the country concerned has been a matter of much gratification to their

teachers. We feel that we have contributed somewhat to the cause of world peace by giving our students a better understanding of the historical, cultural, and linguistic backgrounds of foreign nations.

[Editor's note: For general language courses of different types, and for a bibliography on general language, see THE CLASSICAL OUTLOOK for January, 1940, (xvii), 34-36.]



AN ANCIENT BLOOD TRANSFUSION

MEDEA REJUVENATES AESON

Condensed from Ovid, *Metamorphoses* vii, 252-293

Aesonis effctum proferri corpus ad auras
lussit, et in plenos resolutum carmine
somnos

Exanimi similem stratis porrexit in her-
bis . . .

Terque senem flamma, ter aqua, ter sul-
phure lustrat.

Interea validum posito medicamen aëno
Fervet et exsultat spumisque tumentibus
albet.

Illic Haemonia radices valle resectas
Seminaque floresque et sucos incoquit acres.
Adicit extremo lapides oriente petitos
Et quas Oceani refluxum mare lavit, har-
enas;

Addit et exceptas luna pernocte pruinas
Et strigis infames ipsis cum carnibus alas,
Inque virum soliti vultus mutare ferinos
Ambigui prosecta lupi: nec deficit illic
Squamea Cinyphii tenuis membrana
chelydri

Vivacisque iecur cervi, quibus insuper addit
Ora caputque novem cornicis saecula pas-
sae . . .

Quae simul ac vidit, stricto Medea recludit
Ense senis iugulum, veteremque exire cru-
orem

Passa, replet sucis. Quos postquam combi-
bit Aeson

Aut ore acceptos aut vulnere, barba comae-
que

Canitie posita nigrum rapuere colorem.

Pulsa fugit macies, abeunt pallorque sit-
usque.

Adiectoque cavae suppleantur corpore rugae,
Membraque luxuriant. Aeson miratur et
olim

Ante quater denos nunc se reminiscitur an-
nos.



LATIN TEACHERS IN DEMAND

Professor L. H. Munzenmayer, Director of Teacher Placement at Kent State University, Kent, Ohio, writes in to tell us that his institution has a demand for Latin teachers in high school which exceeds the supply. "These calls," he says, "are for persons to teach two or more classes in Latin together with another subject or subjects."



"Send at least one Latin student on to college Latin, somewhere, every year."

—Lillian Gay Berry.

THE DEBT OF R.L.S. TO Q.H.F.

By LENA B. TOMSON
Milwaukee-Downer College

(Note: This paper was read on July 2, 1940, at the twenty-second annual meeting of the American Classical League, in Milwaukee.)

IN THE CLASSICAL OUTLOOK for February, 1938, in an article entitled "Latin and Learning" (p. 33), Professor C. C. Mierow gives the following story: "It was Robert Louis Stevenson who once summoned a clergyman to his bedside. He was very ill, and he had a last request to make. It was early morning, but he did not ask for the latest news of the day. 'For God's sake,' he said, 'have you a Horace?'" That story sent me off on a quest which finally resulted in this paper. I knew, of course, that Stevenson had borrowed the titles of some of his works from Horace; I had found a few Latin quotations in the books I had read. But I now started out to read all of Stevenson's works with the main purpose of finding out just why, in an hour of extreme suffering, he had made that strange demand.

It is common knowledge that at least up to the end of the nineteenth century the British public schools gave their boys an early and a long exposure to the ancient classics. The effect of this is easily seen in the style and diction of most of the English classics. And of all the Latin writers, Horace and Vergil were best known by the British school boy.

It is not surprising, therefore, to find in Stevenson's essays and letters expressions like these: "nihil astra praeter" (Od. III, 27, 31), "teres atque rotundus" (Ser. II, 7, 86), "sub Iove" (Od. I, 1, 25), thrown in as naturally as if they were English. It matters not that they are not used in the same connection as Horace had given them; they are always used appropriately, and the fact that they are used proves Stevenson's familiarity with them. He might apply "Aes triplex" (Od. I, 3, 9) to the courage with which a man undertakes a dangerous task instead of the foolhardiness which Horace makes him display. He might direct his counsels in *Virginibus Puerisque* (Od. III, 1, 4) to marriage rather than to instilling moral virtues. But the reader feels the appropriateness of the titles, and unconsciously links the modern writer with the ancient. In *Rosa Quo Locorum* (Od. I, 38, 3), the sub-title of *Random Memories*, one is inclined to smile at the cleverness with which he has lifted that phrase from its original connection to memories of bits of verse that have clung to us from childhood. And he surely must have had his tongue in his cheek when he gave a poem in Scots dialect the title "Ille Terrarum Angulus" (Od. II, 6, 13), and thought of the difference between those two corners of the earth.

grants we find him saying: "Memory, like care, mounts into iron ships and rides behind the horseman" (Od. III, 1, 40). Again he quotes Horace in "if the sky should fall tomorrow" (Od. III, 3, 7), while in the chapter on "Steerage Types" he says "caelum non animum" (Ep. I, 11, 27), trusting his readers to supply the rest of the line. Sometimes, you see, it is the Latin phrase that he throws in, sometimes a translation or merely a suggestion of an original Horatian expression: "montibus aviis" (Od. I, 23, 2), "for black care follows hard after us" (cf. Ser. II, 7, 115), "whether Pan lay somewhere near in siesta" (cf. Ep. I, 14, 35). When in *Travels with a Donkey* we find this: "In more sacred or sequestered bower—nor nymph nor Faunus haunted" (Od. III, 18, 1), do we not at once think of the Ode beginning, "Faune, Nympharum fugientium amator"? In the *Vailima Letters*, which are practically a diary, he speaks of governors who "sit equally expertes of vis and counsel" (cf. Od. III, 4, 65). After a visit to Sydney he writes, "digito monstrari is a new experience" (Od. IV, 3, 22).

Not only in Stevenson's essays and letters do quotations from Horace and other Latin authors appear, but in his novels and short stories we find various characters showing their learning by quoting Horace. In *Kidnapped* one might expect a pompous lawyer like Mr. Rainkeller to say: "nec gemino bellum Troianum orditur ab ovo" (Ep. II, 3, 147-148), but David replies: "I will do even as Horace says, sir, and carry you *in medias res*." In *Prince Otto* we find the colonel quoting "Tu spem reducis" (Od. III, 21, 17) as he uncorks a bottle of wine. In *Ebb Tide*, when the beach comber says he "can only linger, going out, like an unwilling guest," what lover of Horace fails to recall "exacto contentus tempore vita cedat uti conviva satur" (Ser. I, 1, 118)?

In reading the life of Stevenson, however, one is struck by the differences between the two men. We know less about the boy Horace, for he himself when a grown man is our only source of information; but we can hardly imagine that he could have been at all like the frail, moody, sensitive child that we know Stevenson was. And surely as a man, in spite of his ill health, the Scotsman was not inclined to stand aside and watch the world go by, as Horace seems to have been content to do. There was no Golden Mean about Stevenson. His novels are all of high adventure, many of his characters the worst of villains. Only in *The Treasure of Franchard* do we find one character, Dr. Desprez, saturated with the philosophy of the Golden Mean. And in *An Inland Voyage* we find Stevenson saying as he drifts down a quiet stream: "Quiet minds cannot be perplexed or frightened, but go on in fortune or mis-

fortune at their own private pace," which reminds us again of the third Ode of Book III.

In *Books Which Have Influenced Me*, which Stevenson wrote in 1887 at the request of the editor of the *British Weekly*, Horace is not mentioned. This work has in my opinion all the faults of the made-to-order essay. It is as unsatisfactory to the reader as some of Horace's Odes in the fourth book, which, I think, pleased the writer as little. How could anyone who has read much and widely state clearly and accurately and convincingly just what books have influenced him? Just as the selections in the old Readers, conned until they became a part of the American schoolboy, aroused in him an appreciation of good literature and thus influenced his whole life, though he knew it not, so those words and phrases of Horace must have delighted Stevenson as a schoolboy and lingered in his memory throughout his life. In fact, in *A Gossip on a Novel of Dumas*, he speaks of some books that he re-reads often, then adds: "There are besides a

To Quintus Horatius Flaccus

By CHARLES CHRISTOPHER MIEROW
Carleton College, Northfield, Minn.

Can you remember the day when your
years numbered four times eleven,
Freedman's son, quick to anger and yet
assuaged in a moment,
Lover of ease and of sunshine, of moderation in all things?
Now since the day of your birth has the
earth seen its two thousand winters,
We, who have loved you long, still remember
the places you cherished:
Apulian hills of your home, the Tibur
Road, and the fountain
(Crystal-clear are its depths, Bandusia,
famed for your poem!);
The groves of Tiburnus, Lucretilis,
Anio's waters—
White waters, bickering still, with glittering
rills, in the sunshine;
Oliveyards, gardens, and vineyards, and
snow on a far distant mountain:
Soracte still speaks but of you, while
Sabine Hills echo your praises.
You were the first to adapt to Italian
measures
Gems of Aeolian song, the strains of Al-
caeus and Sappho.
Still do you speak to our hearts: we re-
member you—yes, and Maecenas;
Friendship still speaks through your
verses—
Love and laughter and song, and love of
Rome, the Eternal.
Now as a lyric bard you are known and
proclaimed the world over,
Vates Horati!

certain number that look at me with reproach as I pass them by on the shelves: books that I once thumbed and studied . . . I am on these sad terms (and blush to confess it) with Wordsworth, Horace, Burns, and Hazlitt." In a letter from Mentone in 1873 he writes: "Horace when you try to read him fairly under the open heaven sounds urban and you find something of the escaped townsman in his descriptions of the country." Four years later in his *Study of François Villon* he criticizes Villon sharply for his cruelty to his women friends now grown old, and adds: "Horace has disgraced himself something to the same tune: but what Horace throws out with an ill-favored laugh, Villon dwells on with an almost maudlin whimper."

In his *Technical Elements of Style in Art*, he quotes only once from the *Ars Poetica*, yet the whole discussion in reference to poetry is reminiscent of Horace. In regard to the rhythm of the phrase he says: "We have here a clue to the effect of polysyllables, above all in Latin, where they are so common and make so brave an architecture in the verse: for the polysyllable is a group of Nature's making. If but some Roman would return from Hades (Martial, for choice) and tell me by what conduct of the voice those thundering verses should be uttered — 'aut Lacedaemonium Tarentum,' for a case in point—I feel as if I should enter at last into the full enjoyment of the best of human verses." This is one time when he should have consulted his Horace: for why summon Martial to read in thunderous tones that Horatian phrase which comes in the peaceful close of the stirring ballad on *Regulus* (Od. III. 5, 56)?

Graham Balfour, in his biography of Stevenson, says: "If ever capacity for taking pains be accounted genius in literature, no one can deny the supreme gift to Stevenson." This is where we find the key to the kinship between him and Horace. In his *Memories and Portraits*, Stevenson tells of the long and difficult apprenticeship he served before he wrote anything worthy to be published; how as he walked his mind was busy fitting what he saw with appropriate words; when he sat down to rest he noted down features of the scene, writing consciously for practice. One feels that Horace would have nodded his head approvingly if he could have read those pages, and perhaps he would have commented: "Ille vir scit scribendi ferre laborem, scribendi recte" (Ser. I. 4, 12). In explaining the genesis of *The Master of Ballantrae*, Stevenson says: "And while I was groping for the fable and the characters required, behold I found them lying ready and nine years old in my memory. Was there ever a more complete justification of the rule of Hor-

ace?" And that was written only a year before his death. In *Forest Notes*, after quoting Abbé Guibert, who quotes Horace, "ut mihi devio rupes et vacuum nemus mirari libet" (Od. III. 25, 12), Stevenson adds: "You see how he sets his back against Horace as against a trusty oak."

It has not been the purpose of this paper to attempt any critical analysis of Stevenson. My object has been only to trace the influence of Horace. I think we can all see how Stevenson as a child, so responsive to every stimulus, was so impressed by the felicity of certain phrases that he found them repeating themselves over and over in his memory until they became a part of him. And when he wanted a short, concise expression he unconsciously, perhaps, used the Latin phrase—"Nunc est bibendum" (Od. I. 37, 1), "grata protervitas" (Od. I. 19, 7), "invita Minerva" (Ep. II. 3, 385), "pede claudo" (Od. III. 2, 32), "tigris ut aspera" (Od. I. 23, 9). Was not the beauty of such phrases perhaps a spur to that sensitive soul to try to find just the right expression for his thoughts in his own tongue? I am convinced that although Horace is not mentioned in *Books That Have Influenced Me*, Stevenson owed a greater debt than he realized to Quintus Horatius Flaccus. And I'm still wishing that the young clergyman who told that story after Stevenson's death had also told whether he had a Horace, and what line or phrase that sick man had been unable to recall!

BOOK NOTES

Note: Books reviewed here are not sold by the American Classical League. Persons interested in them should communicate directly with the publishers. Only books already published, and only books which have been sent in specifically for review, are mentioned in this department.

Inspired Amateurs. By Kevin Guinagh. New York: Longmans, Green & Co., 1937. Pp. xv + 171. \$2.00.

The author of these clever biographical sketches proves conclusively that a shoemaker should not always "stick to his last," provided he be an inspired sort of shoemaker. Teachers of the classics will be especially interested in the story of Schliemann, the grocery clerk, office boy, merchant, and banker, who made himself a multilingualist and, with Homer in hand, rediscovered and excavated ancient Troy. Of almost equal interest to classicists is Grote, banker and son of a banker, who, with no university training, nevertheless developed a fondness for classical learning which finally led him from business and politics to the authorship of the *History of Greece*, to honorary degrees from Oxford and Cambridge, to the presidency of University College, and finally to a crypt in Westminster Abbey. —W. L. C.

Foundations of Language. By Louis H. Gray. New York: The Macmillan Co., 1939. Pp. xv + 530. \$7.50.

This book, the result of many years of the study and teaching of linguistics, is an "attempt to answer the problems raised by specialists and laymen alike." The average layman would, in the opinion of this reviewer, find it difficult to follow the discussion of certain topics, e. g., "Phonetics and Phonology" (Chapter III) and "Grammatical Categories" (Chapter VII). Less difficult and of more general interest are such topics as "What Is Language?" (Chapter II), "The Mental Aspects of Thought" (Chapter IV), "The Social Aspects of Language" (Chapter V), and "The Changing Meanings of Words" (Chapter IX). It is to be feared that the high price charged for the book will prevent its having as wide a reading as it deserves. —W. L. C.

Stories of the Gods and Heroes. By Sally Benson. New York: The Dial Press, 1940. Pp. 256. \$2.50.

This beautiful book will appeal greatly to the youthful readers for whom it is intended. The author writes well, with a good deal of imagination—even a little too much imagination at times (e. g., in the story of the creation and of Prometheus' theft of fire). The account of the flood, of the plague on Aegina, of Baucis and Philemon, and of the slaying of the Python, of Medusa, of Andromeda's dragon, of the Minotaur, and of the Hydra, are particularly striking. In fact, the author seems at her best in portraying hideous and gory details, especially those concerned with serpents. The older reader will shudder a bit at the errors in the book—at the chipmunks, giraffes, and cats which are put into ancient Greece; at the "Lars and Penates," used twice; at the robe of "Tyrolean purple;" at the aprons which are given to several of the ladies of mythology; at "oracle" used to denote a person; at the centaur-like Minotaur with "a bull's body and a human head;" at Athamas' divorce (p. 139); at such slips as "murmurs," "Sarpædon," "he laid down on the pyre" (p. 168), "laid up with the wound" (p. 97), the country "Medea" (p. 172), "a hugh pile of feathers" (p. 182), etc. Proserpina is a little girl (p. 78); nobody in the world today knows the secret of Prometheus (p. 27); Venus has an "enchanted sash" (p. 19), but Hippolyta has a girdle (p. 162); Cupid is "always a child," in spite of the story of Psyche; the Graces are frivolous (p. 21); the Greeks kneel to pray (p. 59). The author naively admits ignorance in the matter of the pronunciation of names (p. 13); accordingly, such blows as "Satyrs (sat'urs)," "Euterpe (uh-tur'-pah)," "As-traea (ass-tray'-eh)" are not unexpected. Cimon is "ki'-mon," but Cepheus is "see'

-fus." Things Greek and things Roman are hopelessly mixed; but that is in part to be laid to the door of Bulfinch—the book is avowedly a re-writing of sections of the *Age of Fable*. By far the best features of the book are the illustrations. Incidentally, the artist, like the author, seems to like snakes. —L. B. L.

A Chronology of the Plays of Plautus.

By Charles Henry Buck, Jr. Baltimore, 1940. Privately printed. Pp. 112. \$1.25.

Dr. Buck was compelled to bring his dissertation to completion and see it through the press without the guiding hand of his great mentor, the late Professor Tenney Frank. Something of the trepidation with which he gives the result to the world is reflected in his "Foreword;" but the study is a worthy one—neat, careful, and scholarly. The plays are found to fall into two well-defined groups—an early one, comprising the *Asinaria*, *Mercator*, *Miles Gloriosus*, *Cistellaria*, and *Stichus*, and a later group, comprising the rest of the plays. The plays provide a "mirror of Roman public opinion on the politics of the day." The earlier plays reflect popular approval of Scipio and his policy, while the later plays show a swing away from the "philhellenic party" and Scipio himself. Students of the ancient drama will not wish to miss Dr. Buck's study. —L. B. L.

Doctoral Dissertations Accepted by American Universities, 1939-1940. (No. 7). Edited by Edward A. Henry. New York: H. W. Wilson Co., 1940. Pp. xiii + 126. \$2.00.

Doctoral dissertations listed in this volume show an increase of almost five and one-half per cent over the number listed in the previous volume. Forty-three titles appear under the heading of classical literature and history, and four under classical archaeology. The Catholic University of America and Harvard University lead in the number of successful candidates for the doctorate in the field of the classics. —L. B. L.

"PILGRIM'S WAY"

Miss Jennie Lewis, of Toledo, Ohio, passes along the word that teachers of the classics will find a glowing eulogy of the literatures of Greece and Rome in the late Lord Tweedsmuir's *Pilgrim's Way*, pages 24-26.

MATERIALS

A facsimile of the Magna Charta, with Latin text in full, may be obtained for 60c from the British Library of Information, 50 Rockefeller Plaza, New York City.

The complete text of Sister Mary Bridget's Vergil contract, summarized in our February issue, p. 48, may be obtained for 35c from the author at 326 Ingalls St., Ann Arbor, Mich.



The American Classical League Service Bureau has for sale the following new item:

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